

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

MUS
742
3.404

HARVARD UNIVERSITY LIBRARY

Mus. 742. 3. 404

2




Harvard College Library

FROM THE BEQUEST OF

CHARLES SUMNER, LL.D.,

OF BOSTON.

(Class of 1830.)

"For Books relating to Politics and Fine Arts."

MUSIC LIBRARY



Mus 742.3.404

# 4th Sonata

(KELTIC.)

for

## Pianoforte

by

## EDWARD MAC DOWELL.

OP. 59.

Pr. $2.— Mk. 4.—

ARTHUR P. SCHMIDT.

BOSTON. 146 Boylston St. LEIPZIG. NEW YORK. 136 Fifth Ave.

*Copyright 1901 by Arthur P. Schmidt.*

G. SCHIRMER, JR.
(Boston Music Co.)
26 WEST ST., - - - BOSTON.

# 4th Sonata

(KELTIC.)

for

## Pianoforte

by

EDWARD MAC DOWELL.

OP. 59.

Pr. $2.— Mk. 4.—

ARTHUR P. SCHMIDT.

BOSTON. 146 Boylston St.

LEIPZIG.

NEW YORK. 136 Fifth Ave.

*Copyright 1901 by Arthur P. Schmidt.*

G. SCHIRMER, JR.
(Boston Music Co.)
26 WEST ST., - - - BOSTON.

2

MMus 742.3.404

HARVARD COLLEGE
JUN 25 1901

# To Edvard Grieg.

**Who minds now Keltic tales of yore,**
**Dark Druid rhymes that thrall,**
**Deirdre's song and wizard lore**
**Of great Cuchullin's fall.**

# Fourth Sonata.

**With great power and dignity.**
**Maestoso.**

♩ = about / circa 84

Edward Mac Dowell, Op.59.

*fff*

*increase*

*p*

*increase*

Copyright 1901 by Arthur P. Schmidt.

A.P.S.5335

broaden

decrease

p

mf

p

pp

ppp

faster and slightly agitated
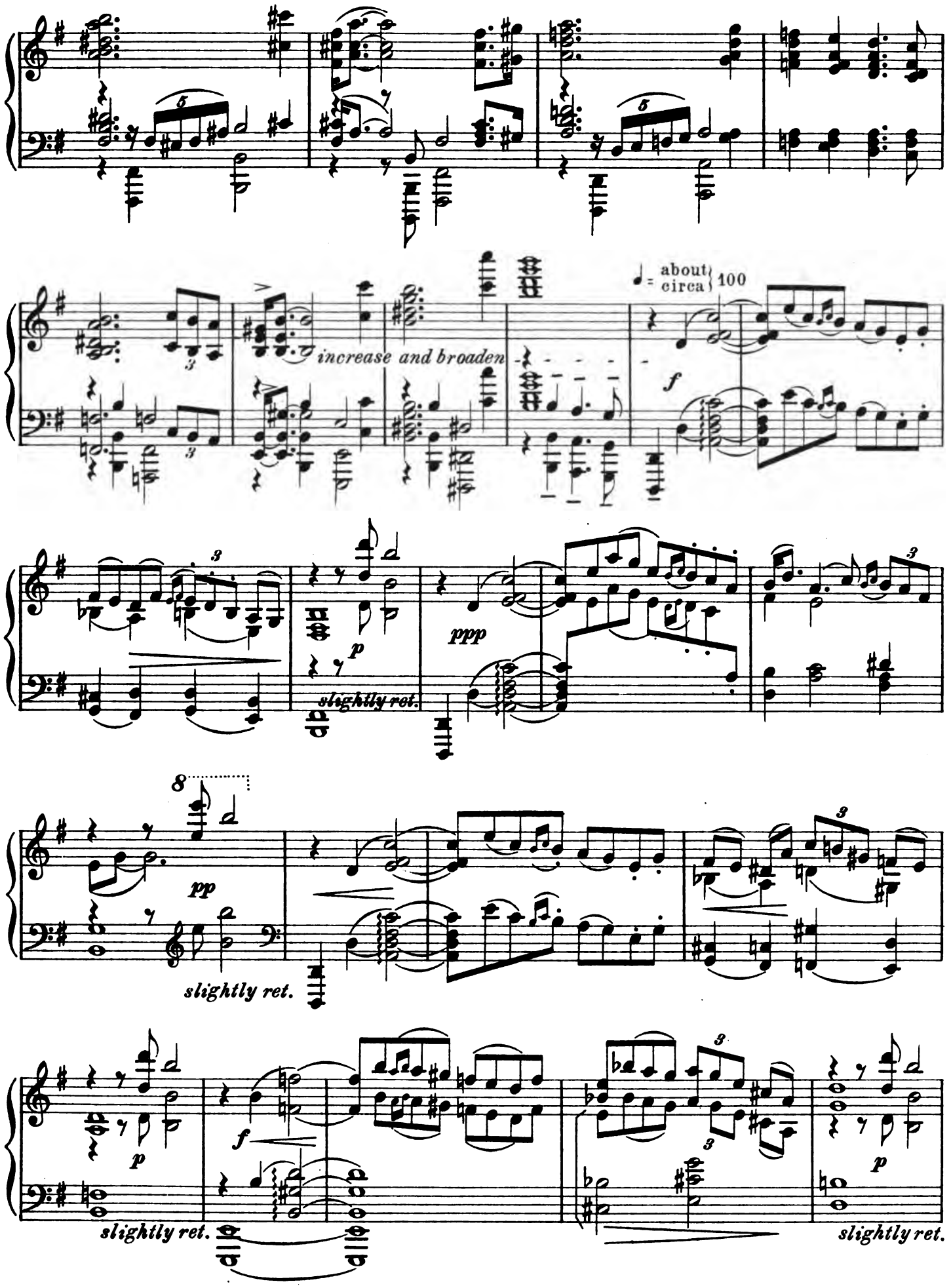
quietly

gradually quicker

p

increase

very broad
ff and emphatic


increase and broaden
about
circa
100
slightly ret.
slightly ret.
slightly ret.
slightly ret.

*pp*

*retard.*

*very softly*

8

*ppp*

*p*

*f*

♩ = about circa 112

*ff*

*increase*

*p*

p

acceler.

8

8

fff furiously

broaden

ff

mf

p

dim.

p

pp

ppp

increase

no retard

ff with breadth and power

*gradually faster*

*f* *p*

*steadily stronger and faster*

*in time* (♩ = 100)

*fff*

*gradually faster*

*f* *p*

*still faster*

broaden

decrease

p

mf

p

pp

ppp

faster and slightly agitated

quietly

p

gradually quicker

increase

very broad
ff and emphatic

increase and broaden

about
circa
♩ = 100

slightly rit.

slightly rit.

slightly rit.

*pp*

*retard.*

*very softly*

*ppp*

*p* *f*

♩ = about / circa 112

*ff*

*increase*

*p*

p

acceler.

8

8

fff furiously

broaden

ff

mf

p

p

dim.

pp

ppp

increase

no retard

(♩= 100)

ff with breadth and power

*gradually faster*

*f* *p*

*steadily stronger and faster*

*in time* (♩ = 100)

*fff*

*gradually faster*

*f* *p*

*still faster*

to - - - - -

♩ = 108

passionately and steadily louder

- - - - - - - -

- - - - - - - -

- - - - - - - -

fff

diminish

dim. to - - -

pp

8

*pp*

*pp*

*pp*

*more deliberately*

*retard.* *pp*

*in time*
*a tempo*

*f*

*fz*

*f*

8

8

*increase*

*steadily*

8

8

8

*ret.*

**As at first.**
**Come primo.**

*about*
*circa* 96.

*ff*

increase ret.

fff

dim.

(♩= 100)

p

pp

slightly ret.

slower

pp

ppp

(♩= 100)

increase

fff ret.

(♩=84)

mf

pp

retard.

diminish

gradually

to

pppp

fff

# II.

**With naive tenderness.**
**Semplice, teneramente.**

♩ = about / circa 48.

*p*

*p*

*p*

*pp*

(♩ = about / circa 54)

*as heard from afar*

*pp*

*slightly ret.*

*pp*

*slightly ret.*

(♩ = about / circa 63)

pp

p

f

increase

ff

increase

ff

fff

*no retard*

*the triplet accomp.PPP*

*broadly*

*p*

*ff*

8

8

*slightly rit.*

(♩ = about / circa 58)

*with grandeur and breadth*

8

5

*ff broader*

12

8

*fff*

*ret.*

♩ = about circa 48

*stately and sonorous*

*increase*

broad and emphatic.

ff

8

ret.

p

pp

ret.

pp

ppp

8

pppp

# III.

**Very swift and fierce.**
**Molto Allegro con fuoco.**
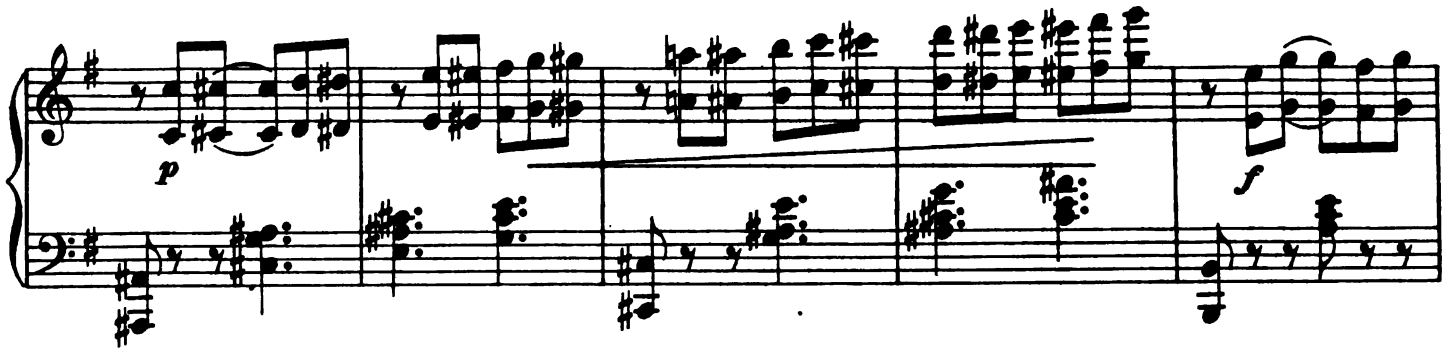
♩ = about / circa 152.
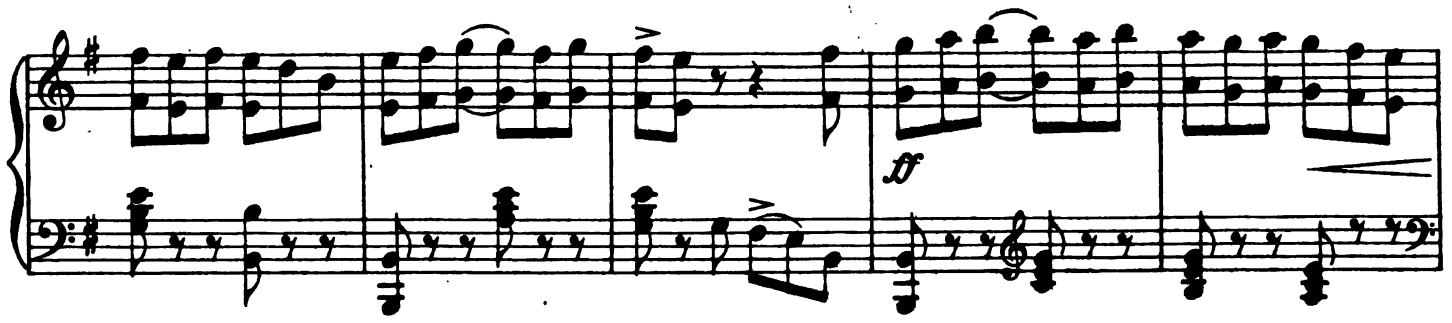
*mf*
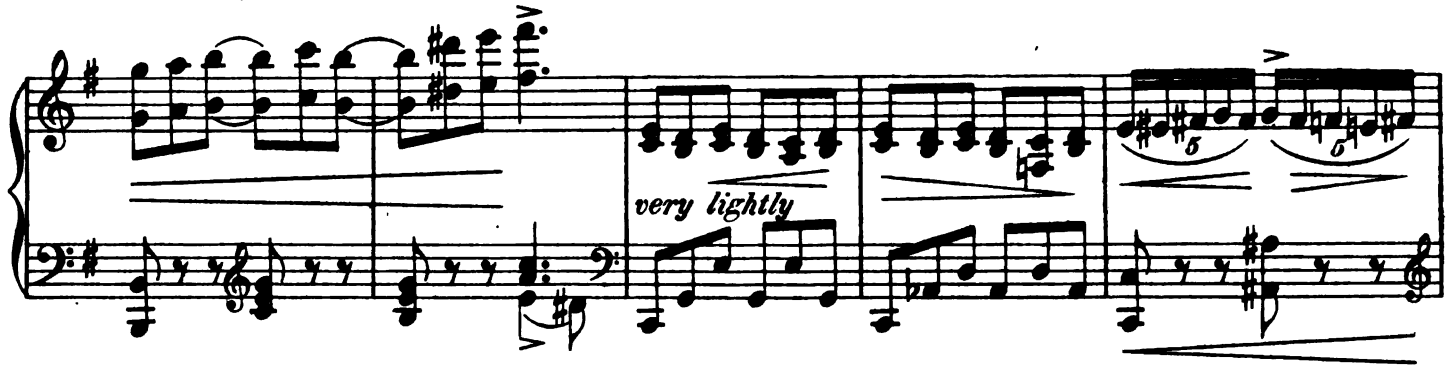
*pppp*
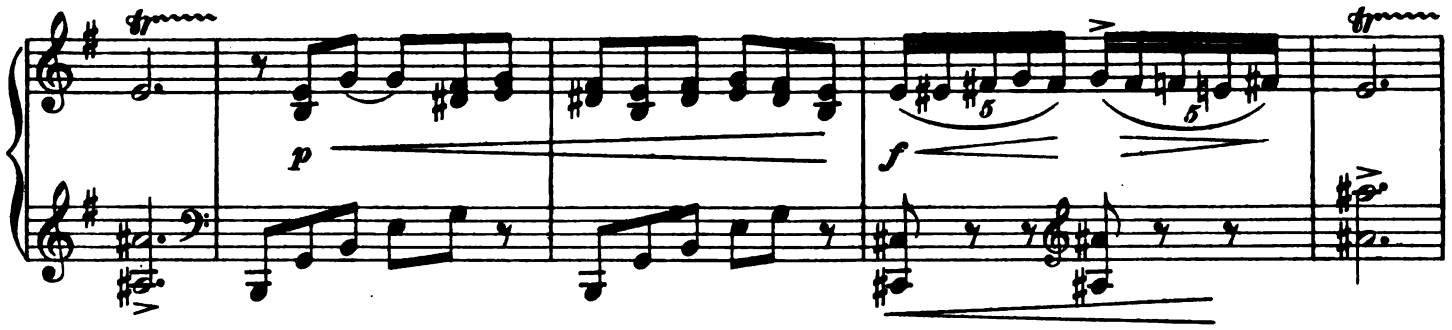
*ppp*
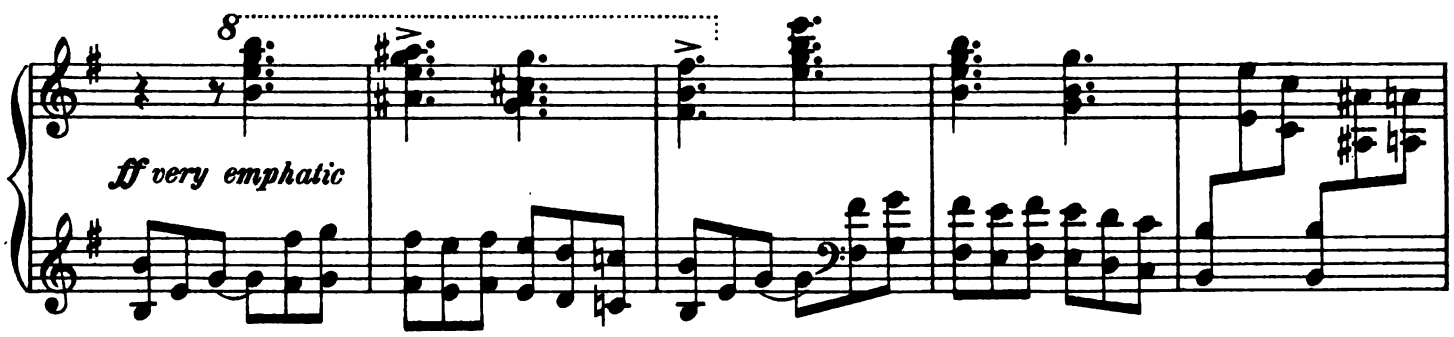
*pp*
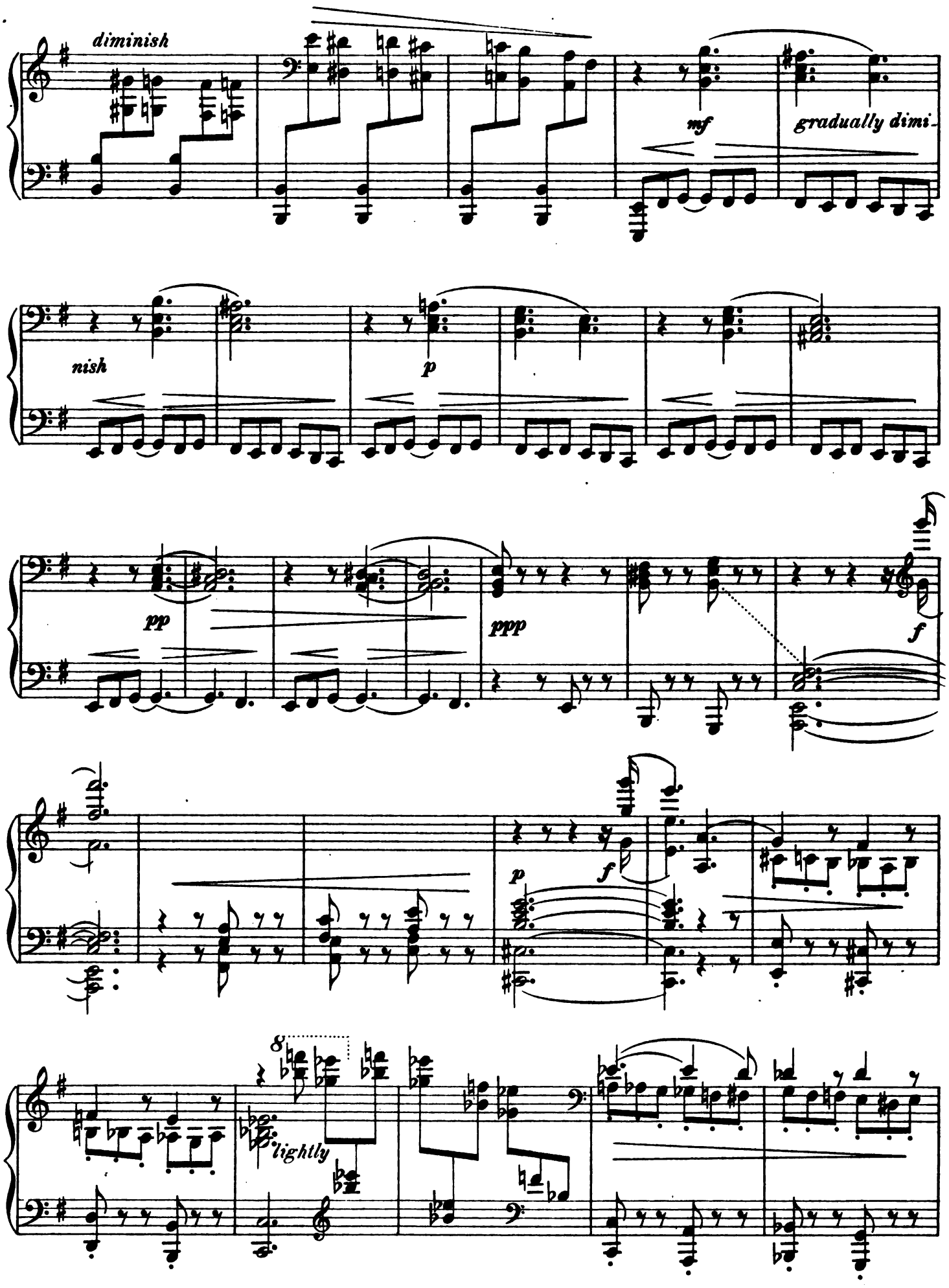

p
f


ff


very lightly


p
f


8
ff very emphatic


diminish
mf
gradually dimi-
nish
p
pp
ppp
f
p
f
8
lightly

8
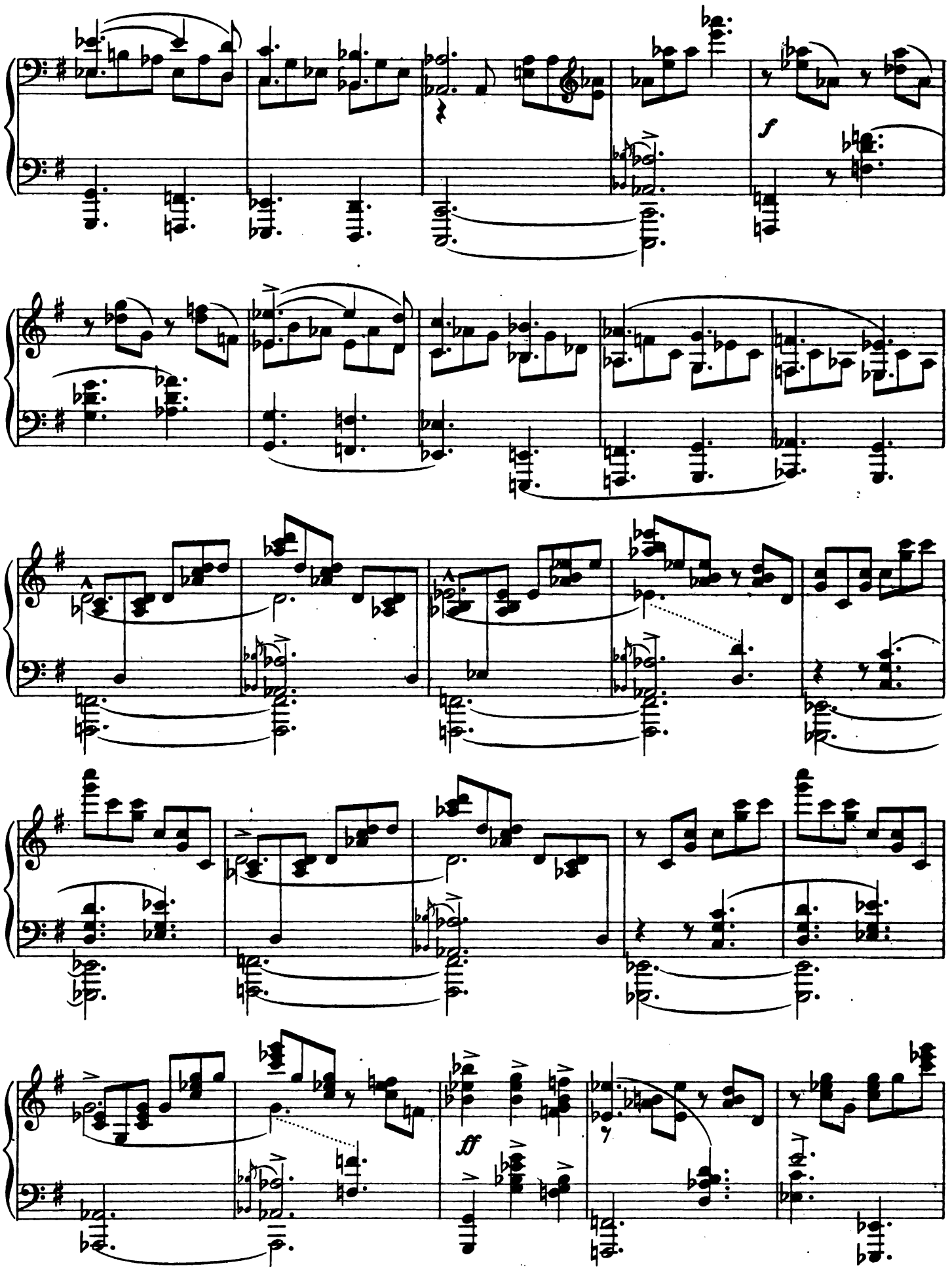
*lightly*

*pp*

*p*

*the triplet accomp. detached*

*f*


f
ff

no retard

fz

fz

p

all detached

lightly

slightly rit. - - to

(♩= 126)

8

pp

p

8

*mf* *f* *mf*

8

*f* *p*

*fz* *p*

*mf* *increase steadily*

8

8

*lightly*

8

*fz* *f* *mf* *p*

*pp*

*increase*

8

*p* *f* *p*

8

*f* *p* *f*

*slightly accel.* - - *to* -

♩ = 144.

*pp* *lightly*

*pp* *lightly*

*p*

*increase*

*f*

*ff*

*pp*

*f*

*very marked*

*lightly*

*gradually inoreasing in violence and intensity*

*f*

*furiously*

*broader*

*fff*

*retard.*

(♩= 69)

*fff and very broad.*

*With tragic pathos*

fff

fz ret. p ret. pp

about
= circa 48.

p

marked

the middle voice slightly marked.

pp ppp p

pp pp pp pppp

accelerate to Very fast
accel. - al - Presto

fff

deliberately

# Compositions by Edward Mac Dowell

published by

## ARTHUR P. SCHMIDT.

**Boston. * Leipzig. * New York.**

### Pianoforte Solos.

Op. 13. Prelude and Fugue. New revised edition by the composer. (4 c) . . . . . .50
Op. 16. Serenata. New revised edition by the composer. (4 b) . .50
Op. 17 No. 2. Witches' Dance. New fingered edition. (4 c). . . .75
Op. 18 No. 1. Barcarolle in F. New revised edition by the composer. (3 c) . . . . . .40
Op. 19 Op. 3. Revery. New revised edition by the composer. (3 b) .30
Op. 19 No. 4. Dance of the Dryads. New revised edition by the composer. (4 a) . . . . . .60
Op. 24 No. 4. Czardas (Friska). New revised edition by the composer. (4 b) . . . . . .50
Op. 28 No. 4. Idyl in B flat. New revised edition by the composer. (4 a) . . . . . .40
No. 5. Idyl in G. New revised edition by the composer. (3 c) . . . . . .40
Op. 31 No. 2. Scotch Poem. New revised edition by the composer. (4 a) . . . . . .40
Op. 36. Etude de Concert in F sharp. (6 a) . . . . . .75
Op. 37. Les Orientales:
No. 1. Clair de la Lune. (3 a) . . . . . .30
No. 2. Dans le Hamac. (4 a) . . . . . .40
No. 3. Danse Andalouse. (4 b) . . . . . .40
Five Pieces from Op. 39:
Romance. (3 c) . . . . . .30
Arabeske. (4 b) . . . . . .40
In the Forest. (4 a) . . . . . .30
Idyl. (3 c) . . . . . .40
Shadow Dance. (4 b) . . . . . .40
Op. 51. Woodland Sketches. (3 a — 4 a). (To a Wild Rose, Will o' the Wisp, At and old Trysting Place, In Autumn, From an Indian Lodge, To a Waterlily, From Uncle Remus, A Deserted Farm, By a Meadow Brook, Told at Sunset) . . . . . net 1.25
Op. 55. Sea Pieces. (3 c — 5 b). (To the Sea, From a Wandering Iceberg, A. D. 1620, Starlight, Song, From the Depths, Nautilus, In Mid-Ocean) . . . . . net 1.25
Six Little Pieces after the style of Bach. (3 c — 4 a) . Compl. 1.25

### Pianoforte Studies.

Op. 39. Twelve Etudes for the Development of Technic and Style. Book I and II . . . . . each 1.50

### Pianoforte Duets.

Op. 42. Suite in A minor . . . . . 2.50

### Orchestra.

Op. 42. Suite. Score . . . . . net 3.00
Parts . . . . . net 9.00
Op. 42a. In October. Supplement to first Suite. Score . . net 1.00
Parts . . net 3.00

### Songs.

Op. 9. Two Old Songs:
No. 1. Deserted. E♭ (e♭ — a♭)
No. 2. Slumber Song. } . . . . . .50
Op. 33 No. 2. Cradle Hymn. New revised edition by the composer. D (e—d—g) . . . . . .40
Op. 33 No. 3. Idyl. New revised edition by the composer. G (d—e—g) . . . . . .40
Op. 34 No. 1. Menie. D min. (d — f) . . . . . .30
No. 2. My Jean. A (e—e) . . . . . .40
Op. 40 No. 3. Thy Beaming Eyes. Two keys . . . . . each .30
Op. 40. Six Love Songs for Medium Voice. . . . . net .75
(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)
Op. 56. Four Songs. High or Love Voice. . . . . net .75
(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)

### Part Songs.

#### Men's Voices.

Op. 27 No. 1. In the starry sky above us . . . . . .12
No. 2. Springtime. . . . . .12
No. 3. The Fisherboy . . . . . .12
Op. 41 No. 1. Cradle Song . . . . . .10
No. 2. Dance of the Gnomes. . . . . .10
Op. 52 No. 1. Hush, Hush! . . . . . .10
No. 2. From the Sea . . . . . .10
No. 3. The Crusaders (German or English words) . . . .15
Op. 53 No. 1. Bonnie Ann . . . . . .10
No. 2. The Collier Lassie . . . . . .10
Op. 54 No. 1. A Ballad of Charles the Bold . . . . . .10
No. 2. Midsummer Clouds . . . . . .
Two Songs from the Thirteenth Century.
No. 1. Winter wraps his grimmest spell. . . . . .10
No. 2. As the gloaming shadows creep . . . . . .10

#### Mixed Voices.

Op. 43. Two Northern Songs:
No. 1. Slumber Song . . . . . .10
No. 2. The Brook . . . . . .10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands .75
The Same. Voice parts only . . . . . .25

☞ The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc.
The Key of all Songs has been given in Capitals, and their compass in small letters.

# Compositions by Edward Mac Dowell

published by

## ARTHUR P. SCHMIDT.

**Boston.** * **Leipzig.** * **New York.**

### Pianoforte Solos.

Op. 13. Prelude and Fugue. New revised edition by the composer. (4c) . . . . . .50
Op. 16. Serenata. New revised edition by the composer. (4b) . .50
Op. 17 No. 2. Witches' Dance. New fingered edition. (4c). . . .75
Op. 18 No. 1. Barcarolle in F. New revised edition by the composer. (3c) . . . . . .40
Op. 19 Op. 3. Revery. New revised edition by the composer. (3b) .30
Op. 19 No. 4. Dance of the Dryads. New revised edition by the composer. (4a) . . . . . .60
Op. 24 No. 4. Czardas (Friska). New revised edition by the composer. (4b) . . . . . .50
Op. 28 No. 4. Idyl in B flat. New revised edition by the composer. (4a) . . . . . .40
No. 5. Idyl in G. New revised edition by the composer. (3c) . . . . . .40
Op. 31 No. 2. Scotch Poem. New revised edition by the composer. (4a) . . . . . .40
Op. 36. Etude de Concert in F sharp. (6a) . . . . . .75
Op. 37. Les Orientales:
No. 1. Clair de la Lune. (3a) . . . . . .30
No. 2. Dans le Hamac. (4a) . . . . . .40
No. 3. Danse Andalouse. (4b) . . . . . .40
Five Pieces from Op. 39:
Romance. (3c) . . . . . .30
Arabeske. (4b) . . . . . .40
In the Forest. (4a) . . . . . .30
Idyl. (3c) . . . . . .40
Shadow Dance. (4b) . . . . . .40
Op. 51. Woodland Sketches. (3a—4a). (To a Wild Rose, Will o' the Wisp, At and old Trysting Place, In Autumn, From an Indian Lodge, To a Waterlily, From Uncle Remus, A Deserted Farm, By a Meadow Brook, Told at Sunset) . . . . . net 1.25
Op. 55. Sea Pieces. (3c—5b). (To the Sea, From a Wandering Iceberg, A. D. 1620, Starlight, Song, From the Depths, Nautilus, In Mid-Ocean) . . . . . net 1.25
Six Little Pieces after the style of Bach. (3c—4a) . Compl. 1.25

### Pianoforte Studies.

Op. 39. Twelve Etudes for the Development of Technic and Style. Book I and II . . . . . each 1.50

### Pianoforte Duets.

Op. 42. Suite in A minor . . . . . 2.50

### Orchestra.

Op. 42. Suite. Score . . . . . net 3.00
Parts . . . . . net 9.00
Op. 42a. In October. Supplement to first Suite. Score . . net 1.00
Parts . . net 3.00

### Songs.

Op. 9. Two Old Songs:
No. 1. Deserted. E♭ (e♭—a♭)
No. 2. Slumber Song. } . . . . . .50
Op. 33 No. 2. Cradle Hymn. New revised edition by the composer. D (e—d—g) . . . . . .40
Op. 33 No. 3. Idyl. New revised edition by the composer. G (d—e—g) . . . . . .40
Op. 34 No. 1. Menie. D min. (d—f) . . . . . .30
No. 2. My Jean. A (e—e) . . . . . .40
Op. 40 No. 3. Thy Beaming Eyes. Two keys . . . . . each .30
Op. 40. Six Love Songs for Medium Voice. . . . . net .75
(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)
Op. 56. Four Songs. High or Love Voice . . . . . net .75
(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)

### Part Songs.

#### Men's Voices.

Op. 27 No. 1. In the starry sky above us . . . . . .12
No. 2. Springtime . . . . . .12
No. 3. The Fisherboy . . . . . .12
Op. 41 No. 1. Cradle Song . . . . . .10
No. 2. Dance of the Gnomes . . . . . .10
Op. 52 No. 1. Hush, Hush! . . . . . .10
No. 2. From the Sea . . . . . .10
No. 3. The Crusaders (German or English words) . . . .15
Op. 53 No. 1. Bonnie Ann . . . . . .10
No. 2. The Collier Lassie . . . . . .10
Op. 54 No. 1. A Ballad of Charles the Bold . . . . . .10
No. 2. Midsummer Clouds . . . . . .
Two Songs from the Thirteenth Century.
No. 1. Winter wraps his grimmest spell. . . . . .10
No. 2. As the gloaming shadows creep . . . . . .10

#### Mixed Voices.

Op. 43. Two Northern Songs:
No. 1. Slumber Song . . . . . .10
No. 2. The Brook . . . . . .10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands .75
The Same. Voice parts only . . . . . .25

☞ The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc.
The Key of all Songs has been given in Capitals, and their compass in small letters.

Mus 742 .3 .404
4th sonata, Keltic, for pianoforte.
Loeb Music Library ALS2526
3 2044 040 614 695

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.

DUE MAR 29 1915
DUE SEP 6 1929
FEB 17 1920
DUE FEB 8 '34
DUE APR 5 1924 DUE JUN 3 35
DUE FEB 8 1921
DUE APR 14 1924
DUE DEC 8 1924
DUE DEC 18 1924 DUE MAY 2 '47
DUE NOV 1 '50
MAR 25 1971